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canes" (p. 125). The rite of circumcision he attributes also to Sumatran immigrants. A good deal of Australian art he would trace to the same source, especially certain rock-paintings reproduced in figures 1-4. Considering how little we really know about Grey's pictures, the author's conclusion seems somewhat far-fetched, that "there has been an attempt to present pictorial fragments of Hindu mythology in the confused form which has been developed by naturalization in Sumatra" (p. 135). As other investigators have reported of other peoples, Mr. Mathew remarks that "the greatest bane of aboriginal life is sorcery," but the devout Christian is sometimes apt to magnify these things. From the fact that the eaglehawk and the crow figure so prominently in the mythology, tribal nomenclature, etc., of the Australian aborigines, the author evolves the theory that "the eaglehawk and crow represent two distinct races of men which once contested for the possession of Australia, — the taller, more powerful, and more fierce 'eaglehawk' race [Dravidian] overcoming and in places exterminating the weaker, more scantily equipped sable 'crows'" [Papuan]. Hence the name of the book. In Australia, according to Mr. Mathew, the order of races has been Papuan, Dravidian, Malay, whose coming and influence may in some fashion be compared with those of the Celt, Saxon, and Norman in Britain. The Tasmanians, now completely extinct, were "the lineal descendants of the primitive Australian race." On the whole, one feels that the author might have made a better book, and cherishes the hope that he will.

A. F. C.

COLLECTION DE VOYAGES ILLUSTRÉS. COMTE HENRI DE LA VAULX. VOYAGE EN PATAGONIE. Ouvrage contenant quarante illustrations d'après les photographies de l'auteur, et une carte hors texte. Préface de M. José Maria de Hérédia, de l'Académie Française. Paris : Hachette et Cie., 1901. Pp. xvi + 280.

An interesting account of travels in Patagonia (including Tierra del Fuego), in 1896-1897, the author having been commissioned by the Minister of Public Instruction to make anthropological and ethnographic researches in those parts of the globe. In making a collection of crania and skeletons of the Patagonian Indians Comte de la Vaulx noted that the bones were painted red, the custom being to exhume the remains some years after burial and re-inter them after having painted them (p. 21). From the discovery of calcined bones at Coui, in the arid plains south of the Rio Negro, it appears that the Indians once were accustomed to burn to death a sorcerer (*kalkou*), or any one who bewitched (*welkeufeu*) his neighbor (p. 78). About the Araucanian Indians, with whom he came specially into contact, the author has recorded many facts of value to the folklorist. With them, the daughter cannot speak to her mother in the presence of her husband, nor must mother-in-law and son-in-law look at each other (p. 97). "Music of the *toldos*" is the name given by the Indians to the curious noise made by the wind whistling about the guanaco-skins of which the tents are made (p. 101). The religious festival of the Indians is called *kamarouko*, and

some of them offered, for the consideration of a few horses and a little cane-sugar brandy, to organize one in honor of the author and for the success of his voyage in the south (p. 103). When the count arrived at the camping place of Saïhuéqué, near the headwaters of the Chubut, that chief received him with songs by the women of the tribe, an ancient custom; and the fact that he ate a morsel of the *caroutiar*, or national dish of sheep-entrails, made him at once a favorite (p. 124). The description of the *kamarouko*, celebrated in his honor (pp. 131-147) is both interesting and entertaining. The *kamarouko* is a combination of prayer, butchery, and dance, some of the most *outré* features of which have been suppressed by the Argentine government. According to the old Indian rite the conductors of the ceremony had to be virgins (rarer to-day than of old, perhaps). The end of the festival to-day is sexual orgie, to whose brutality alcohol has largely conduced. Formerly (the government has now forbidden the practice) one of the acts in the *kamarouko* consisted in "taking the still palpitating heart from the breast of the mare [a sacrifice for the occasion], scattering blood three times toward *Geunetchen*, the divinity invoked [perhaps the sun originally], and, after putting the heart back in its place, throwing the entire animal into the water or the fire" (p. 140). In the *kamarouko*, the *râli*, *koultroun*, or *wasá*, the national musical instrument of the Araucanians, a primitive drum, the *pifilka*, a whistle made from the quill of the condor, and the *troutouka*, a huge reed flute, appear. Near the camp of Saïhuéqué were noticed some red and white hieroglyphs on the rocks, whose signification the Indians could not (or would not) reveal, — of these photographs were taken. Similar inscriptions were noted near camping places on the Rio Negro (p. 127). Among the Tehuelches, a noteworthy event or institution is the *wouelleyai* or great guanaco hunt, during which "the Indians are no longer men, but tigers killing for the pleasure of killing" (p. 166). The *kupuloué*, or bamboo cradle for attaching behind the saddle on horseback, in which the infant often spends months of its life, is *sui generis* (p. 169). The Tehuelche festivities in honor of the count were as curious as the Araucanian. The game of *loncotoum* is played by two Indians who seize hold of each other's long hair and keep pulling until one, overcome by the pain of the struggle, lets go (p. 180). While the author was at the camping place of Choiquenilahué, the Indians celebrated the attainment of puberty by an Indian girl, — this ceremonial, called *huecounrouca*, being the great secular festivity of the Patagonians (pp. 218-230). The effects of alcohol in brutalizing the Indian are even more visible here. This volume, as will be seen, contains much more than the ordinary travel-book of its kind.

A. F. C.

STRINGTOWN ON THE PIKE: A Tale of Northernmost Kentucky. By JOHN URI LLOYD. Author of "Etidorhpa," etc. With illustrations. New York: Dodd, Mead & Co. 1901. Pp. vii, 414.

In this story Mr. Lloyd, a member of the American Folk-Lore Society, has conscientiously undertaken to describe the social conditions, manner of